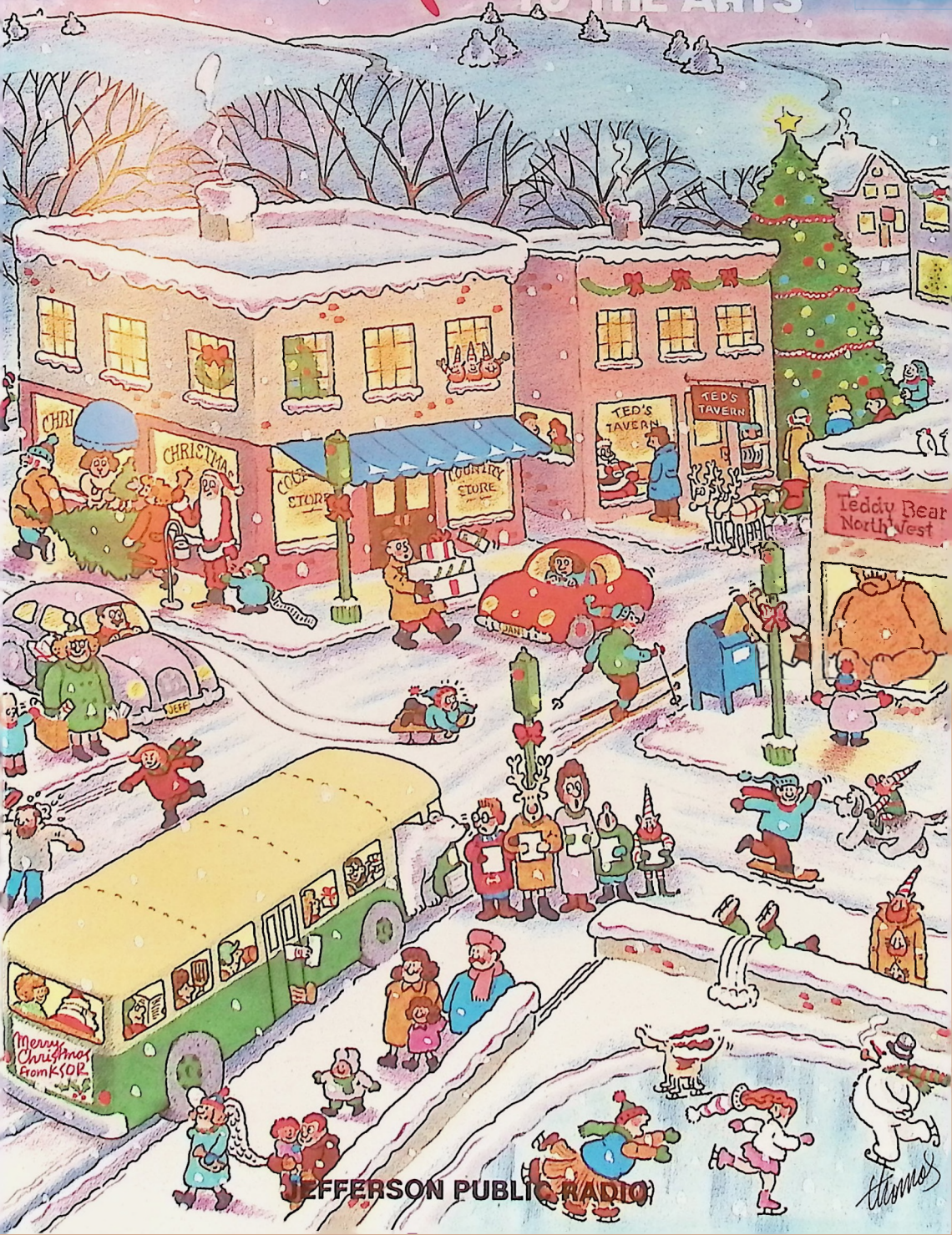


DECEMBER 1991

# Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO



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*Bandon Lighthouse lit  
for Christmas. Photo  
courtesy of Bandon  
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DECEMBER 1991

# Guide TO THE ARTS

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Items should be mailed well in advance  
to permit several days of announcements  
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Having just thirty days ago undertaken the biggest programming step in Jefferson Public Radio's history, our mail has been interesting. On the whole it's been quite positive and, where less than positive, usually very understanding. One of the things which interested me was a common theme threaded through many of the letters—our listeners seem to have a somewhat exaggerated sense of Jefferson Public Radio's capabilities.

Most of the year we try hard to conceal from our listeners the internal mechanics of radio, including our problems, frustrations and "near misses." During a marathon, of course, we try to bring you into the studios (both figuratively and literally since we need an army of volunteers to conduct a marathon). At all other times, however, we try to make things seem as effortless as we can.

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*I believe one of our greatest strengths has been our commitment, in common with our listeners, to devote whatever resources are reasonably necessary to attempt to command events.*

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We've been around for quite a long time. KSOR is approaching its 22nd birthday. We've been through a lot together and the time frame is itself deceiving. Listeners frequently describe to me how they've been Guild members for over twenty years (memberships have only been available for 15 years) or how they've been listening for 25 years (despite the fact that KSOR is only 22) or that they've been listening to their local translator for 15 years (when I happen to

# A Cork On The Water

know it hasn't been in existence nearly that long). But the actual facts aren't really important in such cases. What such listeners are really saying is that they've been involved as long as we've been available and that we've been part of their lives for so long that they can't really clearly remember when we weren't around.

Ease and longevity tend to breed familiarity—which is fine. But I suspect it has also bred a sense of "Jefferson Public Radio has become pretty successful and its place in the sun is assured"—a position which is not so healthy.

We provide an astonishing amount of public radio transmission, public service and program production from a studio and staff which is increasingly disproportionately undersized to the responsibilities at hand. I believe one of our greatest strengths has been our commitment, in common with our listeners, to devote whatever resources are reasonably necessary to attempt to command events. In that sense Jefferson Public Radio has been quite pro-active. We've used unusual technologies to extend signals in the mountainous terrain in which we all live even when doing so involved some considerable gambling with new ways of doing business. We've experimented with programming in innovative ways. *Ante Meridian* was a pioneering effort when launched in 1978. We were the first station in Oregon to distribute programming via the NPR satellite across the nation. JPR was the first service in the Northwest to initiate separate programming services over multiple stations in the same communities. We've launched wine tastings. We publish the only guide of its type in the West and do so with a publishing equation which is the envy of many public radio stations because of the *Guide's* extensive advertis-



ing revenue. So in many ways we've commanded events.

So, in some ways, we've been "on top of things." But the illusion is deceiving. Public radio, and Jefferson Public Radio, is like a cork on the water—resilient but buffeted by the waves. Dependent upon government funding, our federal appropriations have generally held steady although they have been not infrequently the object of attack. Because this government funding hasn't kept pace with inflation, those funds are at best a sliver of the original commitment which Washington made when public broadcasting was brought into existence in the 1960s. Funding from state governments is traditionally more precarious than federal support. Look at California, for example. In 1983 the state government completely eliminated all support for public radio on less than 24-hours notice.

Many public stations, being licensed to government entities, functionally look like businesses. They generate most of the revenue that sustains them and must run in a pretty efficient and businesslike manner in order to survive. But, because they are also creatures of government, many of their personnel policies and purchasing regulations, for example, are designed to respond to larger statewide stimuli rather than the pluses and minuses of the daily broadcast operating equation. In a candid, off-the-record moment I know of few station managers who couldn't tell you their own particular horror story of some station funds wasted because of bureaucratic regulations.

And those stories don't end at state borders. Broadcasting is a regulated industry and, while quite sympathetic to public broadcasting, the FCC at times creates havoc for us. For example, as part of the federal deficit reduction program, about six months ago the FCC began charging a \$35 processing fee for issuing individuals the permit necessary to work at a radio station. Since many public stations rely extensively upon students and volunteers, that created a difficult problem. After all, it's one thing to persuade someone to volunteer but it's another to tell them that it's going to cost them money. About half of the people who keep us on the air are students or volunteers, so the issue is a significant one which affects recruitment.

In July the FCC changed its regulations for translators in many ways which were beneficial. Unfortunately, at the same time the Commission began to

require engineering filings which are in some ways more extensive than those required to build a regular radio station. So minor changes to our translator, which before cost us nothing to file with the FCC, now require about \$2,000 worth of engineering studies. Given the number of translators we operate, these fees are a huge burden.

Even in small, subtle ways we are subject to the nibbling of many tiny mouths. If you get out your ruler you will discover that this month's *Guide* is  $\frac{1}{4}$  of an inch narrower. It used to be  $\frac{6}{16}$  inches wide but we received a letter from the Postal Service in October which told us, abruptly, that effective in November the *Guide* couldn't be more than 6 inches wide or it would lose its bulk mailing privileges. (The same notice also told us that the bulk mailing rate was going up 25%.) Narrowing the format of the *Guide* cost us about \$500 in design changes which wasn't budgeted. The odd thing is that, if we had known somewhat in advance, we could have absorbed the change within other reform-mating activities that the *Guide* routinely goes through once a year.

For the life of me, I can't figure out why the Postal Service cares about our  $\frac{1}{4}$  inch. Maybe they're buying new equipment and it won't handle the wider size—at least that's the explanation I came up with in my more charitable moments.

So, whether it's federal or state regulations, NPR dues equations or the state of the economy, we aren't really much in control of events outside our own studios. What we do, of course, is try to optimize our responses to them to maximize service to you and minimize its costs. But from our mail I think listeners tend to assume that broadcasters have some authority over events—and generally we don't.

The thing about that cork on the water, though, is that it may be buffeted about but it can't sink. It just isn't in the nature of cork to do so.

So long as listeners maintain their faith, the same holds true for public radio.



**Ronald Kramer**  
*Director of  
Broadcasting*



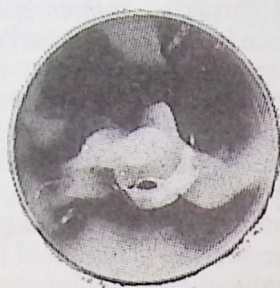
# Search for BEAUTY

By Marion Telerski & Jim Romberg

"Why do I do this?" A potter will ask this question in fatigue or frustration, usually around midnight when the family is asleep, when everyone who shared his college graduation is asleep and he is waiting for the kiln to go off.

This question comes often to potters since the rewards of intensive labor are not immediate. Making, glazing, firing, experimentation with clay in all its conditions are processes rarely seen by the public. Only the finished product is displayed. A potter's first response to the question most often relates to the process of clay. "I like to make things from start to finish," or "I like the fire," or "It is the magic of the material." All the responses are relevant to the process, yet the potter also shares the dream of every artist, to create and participate in the life of their society.

In the late 1950s, Herbert Read, an eminent English art historian and critic, wrote that if you wished to understand the nature of any civilization, you should look to the pottery being created by that society. Bernard Leach, an English potter and author, reinforced this notion in his book *A Potter's Book*, writing, "The art forms of a community are the crystallizations of its culture." And an examination of the history of ceramics further demonstrates Read's and Leach's observations. The Mimbres pottery of 10th century North America, the Sung Dynasty bowl, the ceramic horses of the T'ang Dynasty all reflect and capture central aspects of each of their civilizations. The relatively recent discovery in China of ancient burial sites populated by huge armies of ceramic figures and horses testify to the important



Stoneware platter by  
Marion Telerski

acceptance of clay by the gods as an appropriate substitute for human sacrifice. In other cultures the relation between the society and its ceramics has been so intimate that the aesthetics of fired clay became a codified part of the

teachings of that culture. Most notable are the concepts of Cha-no-yu and shibui used in Japan, and the importance of ceramics and the Tea Ceremony for that society.

Pottery is a continuing tradition. It has changed in function over the years with the Industrial Revolution and the refinement of refrigeration. In colonial America, the large population centers around the Ohio Valley, the Raritan Valley, and the Tennessee Valley, for example, are areas rich in clay which supported large potteries that supplied colonists with crocks, dishes, churns, and storage vessels for pickling and moonshine, pans for bread, bowls to wash in, footwarmers and hotwater bottles. The style and signature, the clay and glaze of each pottery was distinct. Schools of ceramic engineering and ceramic art were established in both Ohio and New Jersey at these centers. Observations about the character of these early American settlements can certainly be derived from the pottery work that was done. Yet as we look at contemporary society where our sense of ritual and necessity has been so drastically changed by technology, we ask: "What pottery is being created?" and, "Can pottery still serve as a barometer to the nature of a civilization as Leach and Read suggested?"

In 1991, the intense need for a local pottery to supply and satisfy all the life





*Jim Romberg applies glaze to a vessel*



*Phil Fishwick throwing a pot in his studio*



*Bonnie Morgan in her studio*

support needs no longer exists. Our best intellect has created machines to produce ceramic ware to meet the most demanding needs; nose cones for rockets, toilets, dinnerware uniform in every place setting throughout the world. These are indeed admirable achievements and consistent with the tradition of group effort. Yet to the writers' knowledge no one single artist or technician has ever put his individual signature on a rocket nose cone before sending it to its fate. Potters cannot and do not challenge the production potential of industry; the painter makes no pretense of imitating the accuracy of film. We confirm and assert our humanity in the expression of our personal visions.

The tradition of handmade pottery continues. The materials are the same: clay, water, and fire. Potters in the global village now have their choice of firing techniques, temperatures, and fuels. The opportunities for travel, study, and research are vast. Factories make dishes and sinks, butter comes wrapped in little cubes. Yet the tradition of clay continues, and the fascination with the expressiveness of clay continues to reflect the nature of our society and the desire of the individual to interpret his inner and outer world.

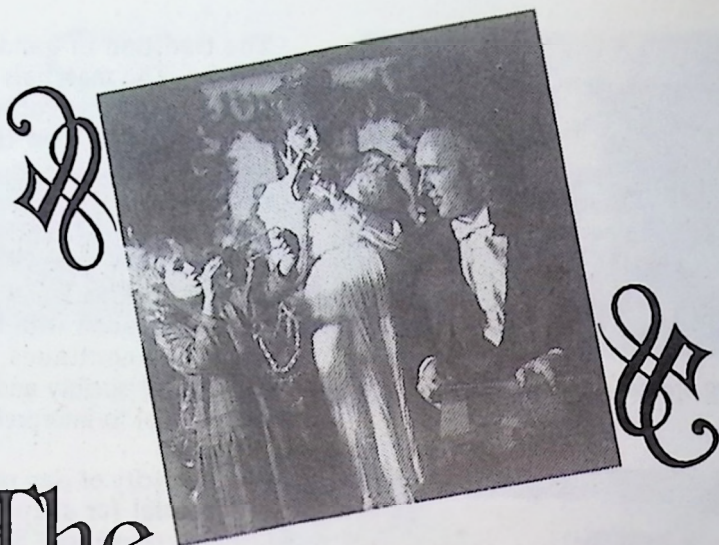
The plasticity of clay remains an endless potential for shape and function totally determined by the maker. Animals, birds, people dancing, bowls, vases, snakes, shapes ad infinitum are all possible. The value of the clay artist's work lies not only in its use but in its expressive qualities which please and confound the artist and touch a chord in the viewer.

In many contemporary societies in Africa, Europe, and Asia, there are entire villages and towns that produce distinctive styles of pottery and ceramic sculpture, recognizable by a particular clay, firing, form and expressive or functional intention. The knowledge of this creation is passed on from one generation to another and apprentices learn to become masters; entire villages will participate in the processes of clay making, glazing, and firing. In Japan, this process is so important that certain skilled individuals in the arts are designated as "national living treasures, and holders of important cultural information." The search for beauty in the everyday surroundings and events is an institutionalized goal. In the United States no such communities exist. Few American potters have had potter ancestors, and many never imagined themselves as future potters. The childhood rhyme includes doctors, lawyers, and Indian chiefs, but never potters.

So who are these people that create pottery in our country, and can we truly tell anything from examining their work? Many of us discovered pottery by chance, and once discovered we felt the excitement of the end of a quest, which, in many cases, we did not even know we had started. Another journey was begun. The discovery of ceramics is the discovery of a process which fills the need to explore, to play, to create, struggle and sometimes conquer a perplexing materi-

*Continued on page 35*





# The Musical Magic of Christmas Past

Old stringed musical instruments often haunt the darkened corners of attics in musty steamer trunks or in lifeless corrugated cardboard boxes relegated to an antique store backroom. With the years and many swings of the pendulum, strings have broken and sound boards have cracked. It is rare to hear the charm of a bygone era expressed from an original century old instrument.

Oregon musician and Narada Records recording artist John Doan will bring fifteen of these enchanting instruments onto the stage and into your merry holiday celebration as he presents *A Victorian Christmas Concert* in two special performances that will benefit Jefferson Public Radio. Concert dates are Friday evening, December 20, at Southern Oregon State College's Music Recital Hall in Ashland and Saturday evening, December 21, at the Shasta College Theatre in Redding (co-sponsored by the Shasta College Fine Arts Division).

Both performances begin at 8pm.

The aim of Doan's concert is to recapture the feeling of a time before radio and television provided most of our musical home entertainment. During his performance Doan plays at least fifteen turn-of-the-century instruments, including the ukelele, chartola, banjo, and harp guitar. These instruments were once popular in American parlors, on vaudeville stages, and in mandolin orchestras.

John Doan's *A Victorian Christmas* is a stellar performance by one of Oregon's finest musicians, an old-fashioned holiday sing-along for all ages, and a history lesson woven in one. Using slides and archival photographs to set the stage, Doan provides a window through which to view Christmases past and a glimpse of Christmases present and future.

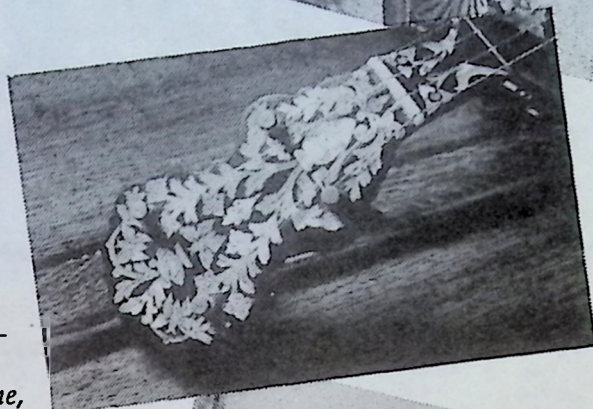
Tickets for *A Victorian Christmas* are \$10 and are available by calling Jefferson Public Radio at (503) 552-6301.



Intricate detail was often a part of turn-of-the-century instruments. This S.S. Stewart classical banjo was mail ordered in the 1890s by a man on the Oregon coast in Garibaldi. He bought it for around \$15—an amount which in those days could have purchased a house or property.



John Doan with his instrument collection. He is playing an instrument known as a Tremblelin, Marxophone, Mandolin Harp, or Mandolin Guitarophone, depending on its manufacturer. This new and "improved" zither has fifteen keys, each of which is attached to a spring wire with a lead weight at the end. When the key is depressed it creates a trembling effect on the strings below.



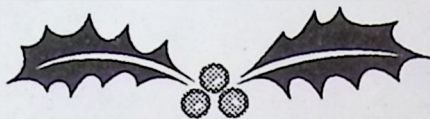
This old harp guitar was made in Port Townsend, Washington around the 1890s. The maker, Christopher Knutsen, held the first patent on harp guitars in the United States. He proudly and somewhat immodestly

states on the inside label, "This is the deepest-toned instrument made." He moved to the area so that he could be at the future center of commerce and cultural activity in the Northwest. The only problem was that he was on the wrong side of the water when the trains came across the country to stop in Seattle.





# Bandon For



*Port of Bandon boat basin at Christmas. Photo courtesy of Bandon Western World.*

## Centennial Christmas

by Patricia Joy Shea

Bandon-by-the-Sea concludes a gala Centennial Year with its holiday Festival of Lights. Every year, for the entire month of December, this small, friendly port village, located on some of the West Coast's most spectacular beachlands, transforms itself into a fairyland of white and colored sparkling lights. Many special events are held throughout the month for the pleasure of holiday revelers.

The 1991 Festival of Lights has a theme in keeping with Bandon's Centennial: "A Century of Christmas." It is expected that local businesses will do their decorating in period themes—anything from the 1890s to the year 2000, with many, of course, decorating 1990s style. The Port of Bandon always goes "all out" for the holidays, and the many gaily lit and decorated boats in the Port's Boat Basin on First Street are a special treat, with their cheerful reflection shimmering in the dark waters.

Prizes are awarded by the Bandon Chamber of Commerce and Port of Bandon for commercial, residential, and marine light displays, so competition is keen and decorations frequently elaborate. The commercial lighting displays are not confined just to retail shops: almost everyone participates. Lumber mills, the seafood cannery, the airport, cheese factory, meat packing plant, schools, hospital, churches, and many more offer visual delight to the visitor who takes the time to explore the entire community. One of the best ways to view the Christmas lights and get into the spirit of the season is to take a horse-and-buggy ride. Bandon Stables offers the rides by donation on Saturday nights; look for the buggy in the downtown area and jump in! Rides may also be arranged at other times by appointment.

Bandon's historic lighthouse, built in 1896, is always arrayed in white lights



# The Holidays



for the winter holidays. A lone and shining sentinel in the darkness on the north bank of the Coquille River, the lighthouse is easily visible from First Street in the Oldtown District and along the South Jetty Road. A solar-powered beacon now shines year-round in the tower; it was first lit by Governor Barbara Roberts this past February at the beginning of Bandon's Centennial celebration. The lighthouse will be ablaze with Christmas lights from November 30 through Christmas Day.

Bandon out-of-doors is often at its best in the winter; migrating whales can sometimes be seen from the headlands, and there are many species of estuarine and marine birds to watch. The weather is often clear, sunny, and surprisingly warm, or you may be privileged to witness the fury of a timber-rattling storm from the cozy vantage point of a motel or bed and breakfast inn.

This year's Festival begins on Saturday, November 30 with the traditional visit of Santa Claus and Frosty the Snowman to the community. Beginning at around 4 p.m. on the 30th, they will travel by fire engine to McKay's Market, the Bandon Shopping Center, and the Bandon Visitor Center to meet and greet their public and offer a sweet treat to young children. Musical groups from the community are expected to entertain at all three locations. Bandon Mayor Jim Cawdrey will light the community Christmas tree, decorated by Ocean Crest Elementary School students, at the Bandon Visitor Information Center in Oldtown sometime between 5:15 and 5:30 p.m., just prior to Santa's arrival there.

Bandon Pacific Christian School will again present its traditional Living Nativity Pageant outdoors at the junction of Highway 101 and Chicago Avenue. Live animals, music, and narration are featured in these performances, which will take place December 7 and 14 at 6 p.m. and December 20 and 21 at 6 p.m. and 7 p.m. Students of Kathy Richardson's Footloose & Movin' Free Dance Studio will offer a winter dance

recital at the Ocean Crest Auditorium December 18 at 7 p.m. This free performance features dancers of all ages, preschoolers to adults, in tap, ballet, and jazz numbers.

For those who celebrate the winter solstice, Swords & Stars Booksellers in Oldtown will hold old-fashioned Yuletide revels with music, costumed revelers, refreshments, and lighting of the Yule log from 6 to 8 p.m. on December 21.

Scattered throughout Bandon are a large number of multi-media art galleries and craft shops; most are open daily year round. Those who enjoy watching professional artists at work in stained glass, spinning and weaving, leather, pottery, jewelry, porcelain painting, quilting, and more have a veritable mecca in Bandon. Step into almost any craft shop in town and you are likely to see a practicing artist creating one-of-a-kind items or doing production work. Artist Sandra Fisher will demonstrate her style of painting at Seagull Myrtlewood on weekends during December. For those who wish to produce their own gift items the quilters at Forget-Me-Knots offer Christmas craft classes and workshops in early December.

Bandon will conclude her Centennial Year—fittingly in the holiday gift-giving season—with a legacy to her citizens of the next century. Sometime during the Festival of Lights the Bandon Centennial Commission will bury a time capsule in Bandon City Park. The time capsule will contain mementos of the community in her centennial year, to be unearthed and enjoyed by Bandonians in the bicentennial year of 2091. It's anybody's guess as to the kind of brave new world that will have emerged by then, but chances are this small community by the sea will still sparkle like a jewel under the dark winter skies of Christmas a century hence.

For a complete schedule of events in Bandon's Festival of Lights, call the Bandon Chamber at 347-9616.

*Patricia Joy Shea is Executive Director of the Bandon Chamber of Commerce.*



# Harbor Hall Presents Charles Dickens' *A Christmas Carol*

by Amy Moss

"Marley was dead: to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge signed it: and Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail."

So begins the classic Charles Dickens tale *A Christmas Carol*, first published on Dec. 17, 1843. The book, which was an immediate success, still endures today as renditions of the story reappear every holiday season—on television, radio and in theaters across the country.

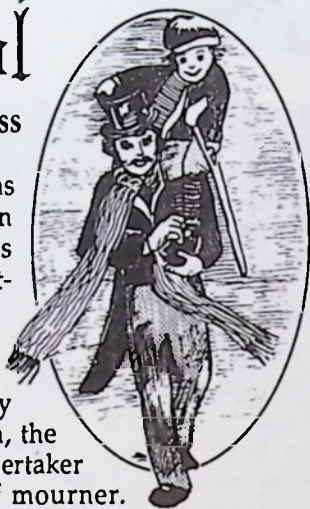
Bandon's Harbor Hall Theater will join in the joyous presentation of this timeless fable of the haunting of a miserly old man—one Scrooge by name—by the Ghosts of Christmas Past, Christmas Present and Christmas Yet to Come, and most fearsomely, by Marley's Ghost.

The theater, located in the heart of this coastal community's Oldtown district, produced a version of *A Christmas Carol* last year, with such success that it again will be offered this season, opening Dec. 6 and running through Dec. 20.

However, those attending can expect to see a different show—many significant elements have been altered, deleted or added to make for a fresh experience from last year's production, yet the same warm spirit the play is well known for still permeates.

"Tradition has its place, but is also meant to be broken," says the show's director, John R. Wilson.

One element that remains the same is the overwhelming participation of community members. The show requires a large cast—men, women and children of all ages. For last year's performance



Bandon, Coquille and Coos Bay residents turned out in droves to be a part of the event. This group of dedicated actors—from novices to professionals put in hours of rehearsal and performance time, and the cast for the 1991 version will follow suit, for a truly community-minded event.

New staging and characters will be added to this year's production, including an idea foreign to the traditional staging of the show. The character of Charles Dickens—who usually doesn't appear at all, or, as presented previously by Harbor Hall, appears as a narrator throughout—will this year become part of the cast. To give the show an added dimension, Dickens will step into the cast to play a character he's written about, then step out to make comments as the narrator.

Other changes, based upon an adaptation by Harbor Hall's stage manager Janet McQueen and technical director Van McQueen, involve the use of different scenes and characters as well as eliminating verbiage to make the show flow smoothly.

Technical aspects of the production are no less than wonderful. Pop-up gravestones, fog, glowing door-knockers, multi-colored lighting, special sound effects, magical set changes and many new surprises will delight and amaze audiences of all ages.

*A Christmas Carol* will be tied in with Bandon's annual Festival of the Lights, offering an open house on Nov. 30, the grand kick-off date for the Festival, from 5-7:30pm, and an open house on Saturday Dec. 7 and Dec. 14 from 11-2pm, offering refreshments and tours.

The show will open with a traditional Dinner Theater on Dec. 6 at 6:30pm, prepared by the owner of Bandon's Lord Bennett's Restaurant, Rich Iverson. Tickets are \$25 each.

A complimentary Dessert Matinee will also be offered on Sunday, Dec. 8 at 2pm, with free homemade desserts and coffee or tea to all who attend.

Two Family Discount nights will be held on Monday, Dec. 9 and Dec. 16, with ticket prices discounted to \$6 adults, \$3 children (12 and under).

Harbor Hall hasn't forgotten South Coast senior citizens—a free "Swingin' Seniors Matinee" takes place on Sunday, Dec. 15 at 2pm, with tickets available through a local sponsor.

Regular shows are Dec. 7, 13, 14, 19 and 20 at 8pm; tickets \$10 adults, \$5 children.



For more information call (503) 347-4404 at Harbor Hall. Harbor Hall is located at 325 Second Street, Oldtown, Bandon, Oregon 97411, across from the Visitor's Information Center.

*Amy Moss is Harbor Hall's publicist and photographer, as well as a freelance reporter for the Bandon Western World.*

Bandon Playhouse Presents

# Amahl and the Night Visitors

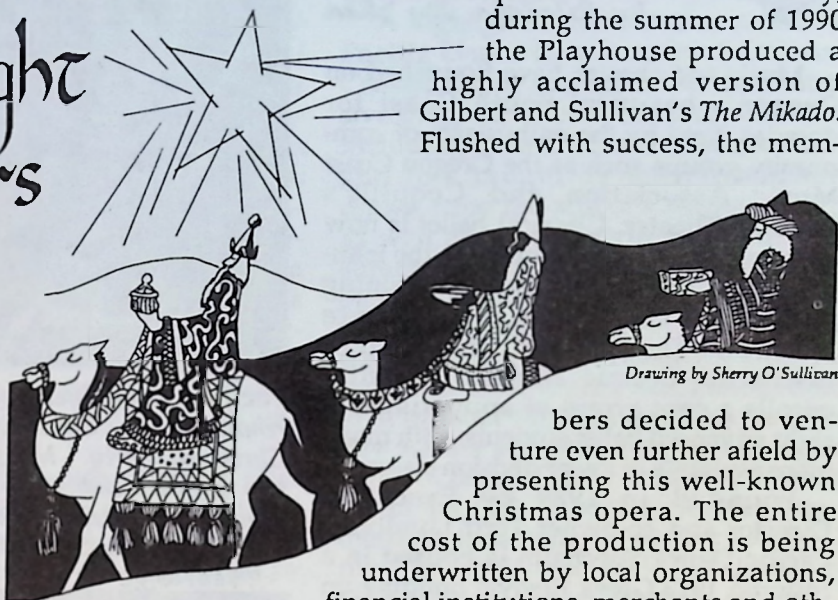
by Ed Orris

The familiar Christmas story can have many forms but one thing is common to all: each tells of faith and hope. Such a tale is Gian Carlo Menotti's *Amahl and the Night Visitors*, a play set to music which will be presented December 13, 14 and 15 by the Bandon Playhouse.

The story tells of three kings who, while following a brilliant star, pause in their journey to rest at the cottage of a crippled shepherd boy and his widowed mother. The boy and his mother are very poor, so poor they have no wood for a fire and have nothing to offer their illustrious visitors. The shepherd boy, Amahl, goes to beg help from the other villagers who come bearing gifts of food and who welcome the visitors and entertain them with dancing before leaving. The kings tell their quest for the child born to the Lord and show some of the gold and other gifts they have brought for him. While the visitors sleep, the mother is tempted to steal some of the gold but is caught. Amahl fiercely defends her and the kings say she may keep it, for the child they are seeking will not need it to establish His kingdom. Upon hearing this the mother

returns the gold as her contribution. Amahl would like to send a gift too but can only offer his crutch which he has made himself, whereupon a miracle occurs and he can walk again. Amahl and his mother decide that he should go along and present the gift himself, so off he goes with the three kings on their journey following the star. Of course the full story is much more compelling than this brief outline suggests and is beautifully presented in operatic form.

Bandon Playhouse has become well known for its interesting and refreshingly different presentations of familiar musicals. To provide even more variety, during the summer of 1990 the Playhouse produced a highly acclaimed version of Gilbert and Sullivan's *The Mikado*. Flushed with success, the mem-



bers decided to venture even further afield by presenting this well-known Christmas opera. The entire cost of the production is being underwritten by local organizations, financial institutions, merchants and others so that all performances can be presented free of charge as a gift to the communities in the area.

The Bandon Playhouse is a non-profit community theater open to all to participate in according to their desires and abilities. No one is paid: directors, players, stage crew and support groups are all a part of it because of love of theater and a desire to use their talents to entertain friends, neighbors and visitors to the community.

*Amahl and the Night Visitors* has become an annual presentation in many communities and if all goes well the Playhouse plans a similar tradition.

*Ed Orris is currently president of Bandon Playhouse. He has been a member for six years, appearing in many productions. He has also served as musical director for the summer musicals and directed the entire production of The Mikado as well as taking the part of the Mikado. He will appear as one of the kings in Amahl and the Night Visitors.*



# BAY AREA Ballet

by Patricia Joy Shea

Music and theater have flourished on Oregon's beautiful South Coast for decades, fired by the enthusiasm of community groups such as the Oregon Coast Music Association and Coquille's Sawdust Theater. Classical ballet is now stepping into the footlights with the inauguration of a pre-professional training program at Coos Bay's Pacific Dance Spectrum. The program, brainchild of instructor Connie Hogge, presently enrolls a core group of approximately eight advanced ballet students, with many more aspirants in lower division classes.

Founded in 1989 by Executive Director and co-owner Terri Lundberg, Pacific Dance Spectrum is housed in a restored 1923 Greek Revival building on the Coos Bay Mall. Once the Coos Bay National Bank, the structure now houses two large studios with high ceilings, large windows, mirrors, and stereo sound systems, as well as a shower, dressing rooms, lounge, nursery, and viewing areas. Students ranging in age from preschoolers to senior citizens take classes at the Coos Bay studio in a variety of dance idioms: ballet, jazz, modern, tap, and folk. The school also offers outreach classes in pre-ballet, jazz/modern, and ballet in Coquille. Workshops in social dance, particularly ballroom and swing, are held periodically, as are master classes in ballet and jazz with distinguished guest teachers.

Six levels of ballet are offered by the school to accommodate students of all ages and ability levels. Classes in the ballet program are taught by Connie Hogge, Kathy Morin, and Marcie Lakey. Hogge began her ballet studies at the age of eight with Robert Irwin at the Corvallis School of Ballet. "It was excellent training—it felt like being in a company," she says of her ten years' associa-



*Pacific Dance Spectrum ballet students rehearse for the Christmas ballet, "Marské's Christmas Party." Marské Schneider (center) with (clockwise from bottom) Christa Bond, Julia Matejka, Abby Hogge, and Maia Potter. Photo by Chris Christian.*

tion with the school. As a dance major at the University of Oregon, Hogge continued her specialization in ballet and also received extensive training in other dance forms. Her ballet teaching experience includes two years with the Albany (Oregon) Parks and Recreation Department, and eleven years with the Crossroads Creative and Performing Arts Center in Baker, Oregon.

Morin, who holds a Bachelor's degree in graphic arts with a dance minor from the University of Oregon, started her ballet training at San Jose City College and San Jose State University in California. Also a jazz dance instructor, Morin performed in the ballet and jazz companies of Dance Spectrum Northwest of Port Orchard, Washington. She is a co-director of Dance Without Walls, a professional dance troupe based in the Coos Bay area whose ranks include several Pacific Dance Spectrum instructors and adult dancers from a number of South Coast communities. An accomplished visual artist as well, Morin recently exhibited



her works at the Coos Bay Public Library.

"At Pacific Dance Spectrum we now have students who are sufficiently skilled and motivated to embark on serious dance training in preparation for careers in the performing arts," says Connie Hogge.

"The training program we have designed will develop a well-rounded dancer with a background in several dance idioms—jazz, modern, and folk—and a strong ballet foundation. Ballet training is fundamental; if a dancer is strong in ballet, it is relatively easy for him/her to become proficient in other dance forms."

Students enrolled in the pre-professional curriculum take a minimum of three hours of ballet technique, one hour of pointe, and one hour of repertoire per week. In the repertoire class the dancers learn and rehearse full-length dances, including character dances, solo variations, and *pas de deux*, to be used in performances. Five of the students, Christa Bond, Abby Hogge, Julia Matejka, Maia Potter, and Marské Schneider, performed selections learned in repertoire class in this past October's "In the Spot" dance showcase at the On Broadway Theater in Coos Bay.

Members of the ballet repertoire class will be featured in the school's annual Christmas ballet, now a Bay Area tradition. This story ballet, choreographed by Connie Hogge and Kathy Morin to classical selections from *The Nutcracker* and *Coppélia*, will be presented at the Coos Bay Public Library's children's Christmas party on December 7 at 11am.



Ballet instructor Kathy Morin. Photo by Roberta Sutton-Cox.

This year's holiday ballet is entitled "Marské's Christmas Party," and is the story of a young man, Marské, who is giving his very first Christmas party at his home for some school friends. Naturally, he wants everything to go right, but overly solicitous parents, a mischievous little brother and sister, a pesky cat and dog, and toys that come to life create diversions and

occasional misadventures before the partygoers arrive. The guest list includes several lovely young ladies. Will Marské's evening be not only successful, but enchanted, thanks to the presence of a "special someone?"

All of the school's dance classes participate in the annual spring recital, scheduled this coming year for May 30 and 31 at the Marshfield High School Auditorium in Coos Bay. Week-long dance camps for children and teens in a variety of dance idioms are offered throughout the summer, as are ongoing ballet classes for intermediate and advanced students.

A highlight of the summer season at Pacific Dance Spectrum is the annual Coastal Dance Retreat, a four-day intensive program offering an array of dance including ballet, pointe, jazz, modern, and folk taught by master teachers drawn from the school's regular faculty as well as guest instructors. This past summer, seventeen dancers from various communities in Oregon and Alaska ranging in age from pre-teens to mid-40s, participated. Out-of-town students stayed in local tourist accommodations or with host families and enjoyed the Bay Area's scenic beauty as an added bonus. Coastal Dance Retreat '92 is slated for July 15-19, and welcomes intermediate to advanced dancers ages 12 through adult who seek fulfillment of their personal dance education goals.

Just as the development of the dance studio itself is playing an important part in the revitalization of downtown Coos Bay, the dancers are now learning to step into ever more challenging roles on stage, further enlivening an already lively South Coast arts scene. The anticipation—and the work—begins every class day at the barre, with *demi-pliés* in first position. Comments Pacific Dance Spectrum Director Pam Chaney, "The training program we've initiated for professional-intent dancers is just the beginning of what we hope will become an intense involvement in local performing arts activities." Or as George Balanchine put it, "First, a school..."

For information on activities at Pacific Dance Spectrum, call 269-7163.

Patricia Joy Shea is a free-lance writer who lives in Bandon, and a frequent contributor to the Guide. She is a ballet student at Pacific Dance Spectrum.



# THE BEST CHRISTMAS PAGEANT EVER



Holiday Comedy  
from Rogue Music  
Theatre

By Barbara Norby

The notion of the annual children's Christmas pageant has become a sort of Norman Rockwell archetype of American culture. Folks attend it year after year to watch their children, grandchildren, and neighbors dressed up in shepherds' robes and angels' wings. They don't go expecting to be surprised by much that's new. To most people the Christmas story's a pleasantly familiar one that's been seen or heard a hundred times.

In Barbara Robinson's play, *The Best Christmas Pageant Ever*, there is one notorious gang of ruffians who've never learned a thing about it. Beth Bradley, the 10 year-old, matter-of-fact narrator of the show, explains it this way:

"The Herdmans were the worst kids in the whole history of the world. They lied and stole and smoked cigars, even the girls, and talked dirty and hit little



kids and cussed their teachers and took the name of the Lord in vain, and set fire to Fred Shoemaker's old broken down tool house. Ralph, Imogene, Leroy, Claude, Ollie, and Gladys Herdman went through the Woodrow Wilson School like those South American fish that strip your bones clean. And they went through the town the same way. So it was hard to get away from them. There was only one safe place. Church."

Beth's kid brother Charlie has a favorite tune:

"Sweet hour of prayer, sweet hour of prayer,  
Because there are no Herdmans there.  
But Jesus loves us as they say,  
Because he keeps them miles away."

Unfortunately for Beth, Charlie, and the rest of the kids who'd sought refuge in the church, the Herdmans discover that Sunday School is the place to go to snag some great desserts. The day they show up in search of chocolate cake, cookies, ice cream, and doughnuts just happens to be the day the parts are assigned for the annual Christmas pageant. Through intimidation, they manage to commandeer the major roles. From then on it's mayhem, as reluctant first-time director Mrs. Bradley takes on the Herdmans and their head-on collision with the Christmas story.

Producing a contemporary Christmas comedy is a major change for Rogue Music Theatre. For the past five Decembers they've put on a musical version of Dickens' *A Christmas Carol* which has proved popular and successful. "We've had some excellent Scrooges," says Rogue Music Theatre's Executive Director, Doug Norby, "Russell Lloyd, Joe Vincent, J.P. Philips, and last year Phil Davidson."

But five years seemed to be a good point of departure for embarking on something new. Since RMT has a large children's training program, it seemed natural to try to find a show to accommodate young actors. Before making their decision, Norby and director, Michael Pocaro read Robinson's novel *The Best Christmas Pageant Ever*, from which the play has been transposed. They both found it hysterically funny. The book is well-known among children and teachers, with about 800,000 copies in print.

Pocaro, whose directing credits include last summer's RMT production of *The Boy Friend*, *Sherlock Holmes*, and *The Mousetrap* for Actors' Theatre, and



*The Herdmans—"A family portrait in Bethlehem," (from left to right) Mike McCullough, Lucas Norby, Derek Hotchkiss, Denya Bayne, Kevin McCullough, Mili Wilkenson. Photo by Malloy Murdock.*

*The Lemonade Stand* and *Down Came the Rain* for Studio X, is also an actor. Among other theatres, he has worked at Oregon Shakespeare Festival and the Idaho Shakespeare Festival. Last year he received rave reviews in *Scrooge's Christmas Carol* for his double roles as Bob Cratchit and Mr. Fezziwig. This will be his first time directing a play with a cast primarily of children. Pocaro sees *Christmas Pageant* as a show that cuts across age lines.

"The humour has a certain irreverence and light sophistication that will appeal to adults," he says.

The first act, for which he's written some original lyrics to traditional carols, he plans to treat as a kind of "Our Gang" comedy. The second act, the actual pageant, will be handled a "little more delicately," because, though this story is more comical than *Scrooge*, it too carries a Christmas message of redemption, charity, and change.

*The Best Christmas Pageant Ever* plays at the Rogue Building at Rogue Community College, December 5-8 and Dec 12-15. There are evening performances Thursday through Sunday at 7:30 p.m. and Saturday and Sunday matinees at 2:30 p.m. Tickets are \$9.50 for adults and \$5.00 for children. They are available in Grants Pass at Golden Rule and Griffiths. For out-of-town reservations, group discounts (20 or more), and more information please call Rogue Music Theatre, 479-2559.

*Barbara Norby has been associated with Rogue Music Theatre for nine years as an actress, dancer, and publicity writer.*



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# Speaking of Words

by Wen Smith

## Prepositional Humbug

I've decided not to keep a journal after all. Most writers keep one, or say they do, to capture the fleeting impressions of each day's experience. They use the journal as a storehouse for ideas that might otherwise soon be gone with the wind. The journal enriches their work and staves off writer's block. About a week ago I resolved to try.

On Wednesday afternoon I started by jotting a list of things my journal would be for: "Descriptions of people I talk to, colors of things I look at, details of situations I get into, great ideas I come up with, anything else I might otherwise forget about." I showed the list to my wife.

"Forget about it," she said.

She does not ordinarily discourage my projects, so I was more curious than downcast.

"What's wrong with keeping a journal?" I asked. "It's affecting your grammar," she said. "Everything here ends with a preposition."

Snatching the list back, I saw she was right.

"Sure, but so what?" I asked. "That rule about not ending a sentence with a preposition is an old..." I paused, casting about for something to replace "old wives' tale." I found it. "It's a tale told by an..." I cast about again. "It's humbug!"

One of those fleeting impressions zipped in to convince me that I had just enlisted Chaucer, Shakespeare, and Dickens on my side. It's a good feeling to have a stock of quotations to fall back on when you're in trouble.

"If you end all those things with prepositions," she said, "you'll get hundreds of complaints."

"What if I do? I'm like Winston Churchill. That rule is the sort of humbug up with which I will not put."

Then I put on my lecture hat and suggested that the rule really applies only to unnecessary prepositions. If you say, "Where did he go *to*?" the *to* is wasted. If you say, "She didn't know where her

purse was *at*," the *at* is wasted.

"The rule against prepositions at the end shouldn't be applied to ones you can't leave out."

My wife was not convinced. She said my list might be a lot better with the prepositions in the right places. "Why don't you rewrite and see?"

I took the list back to the wordshop. As I saw it, the challenge was to put prepositions like *to*, *at*, *into*, *with*, and *about* before the things they referred to—I mean, before the things to which they referred.

It was easy. In ten minutes I had prepositioned all the prepositions. I took the revision back to the critic that I had shown the original to—that is, to whom I had shown the original.

Ordinarily my wife doesn't whisper as she reads, but this time she apparently wanted to hear the sounds of the style. I read her lips. The list now included people *to whom* I talk, things *at which* I look, situations *into which* I get, ideas *up with which* I come, and anything else about which I might otherwise forget.

"It's too *whicky*," she said. "I liked it better the way it was."

"Thanks," I said. "So did I. If I have to stick in a *which*. I assume that I've committed some kind transgression and will have to pay a syntax in the end. Anyway, I always break a rule, humbug or not, if it louses up a cadence."

She admitted that cadences are more important than rules.

"Besides," I said, "I think whether I end a sentence with a preposition should depend on to whom I am talking—I mean, should depend on whom I'm talking to."

"I guess you're right," she said. "Maybe that rule about putting a preposition at the end is nothing but an old-wives' tale."

She had said it; I hadn't. I was glad she saw where I was coming from.

I went back to the wordshop again, but by that time I had changed my mind about keeping a journal. The daily chore would be a lot of extra work, and what if all the talking to, looking at, getting into, coming up with, and not forgetting about turned out not worth the paper I wrote it down on? What would I need a journal that I'd get such meager result from for?



## Specials at a Glance

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### CLASSICS & NEWS

#### Mozart, Mozart and More Mozart

December 5 is the 200th anniversary of Mozart's death, and this month we'll broadcast all-Mozart concerts by the Chicago Symphony, the Saint Louis Symphony, and *Saint Paul Sunday Morning*. The first three operas in this year's *Metropolitan Opera* season are by Mozart. And join us on the 5th for three very special programs:

**10:00 am An All-Mozart Recital, with Igor Kipnis, fortepiano**, recorded in the SOSC Recital Hall, October 16.

**1:00 pm Mozart: the Man, the Music and the Mystery**, a three-hour documentary produced by the CBC.

**8:00 pm A Community Requiem**, a special live broadcast at 8:00 pm of Mozart's *Requiem* from the SOSC Recital Hall, featuring a community chorale conducted by Dr. Paul French.

And join us Christmas Day for many holiday music specials.

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### Rhythm & News

We celebrate Chanukah with **Chanukah Lights 2**, a sequel to last year's popular holiday special with folklore and stories told by NPR's Susan Stamberg and Murray Horwitz, Wednesday, December 4 at 9:00 pm.

On Saturday, December 21, Peter Gaulke and Lars Svendsgaard team up to host their **Annual Blues Show** at 10pm. Deck the halls and get down with some Yuletide blues.

On Sunday, December 29 at noon, *Folk Show* host Keri Green presents her **Annual Pop Folk Show** featuring pop folk artists from the '60s and '70s

Join a Rhythm & News Christmas on Christmas Day with the following specials:

**8:00 am The Paul Winter Conmfort Whole Earth Solstice Celebration**

**10:00 am A Jazz Piano Christmas 2** hosted by Tony Bennett, with guests Ramsey Lewis, Kenny Barron, Sir Roland Hanna, and James Williams.

**Noon Mistletoe Mix** with holiday tunes from Aretha Franklin, Aaron Neville, Rockin Dopsie, The Roches, and others.

**KSJK**

### News & Information

**The Talk of the Nation**, a new two-hour week-day news and public affairs call-in from NPR, debuts Monday, December 2 at 11:00 am. Hosts are John Hockenberry and Ira Flatow.

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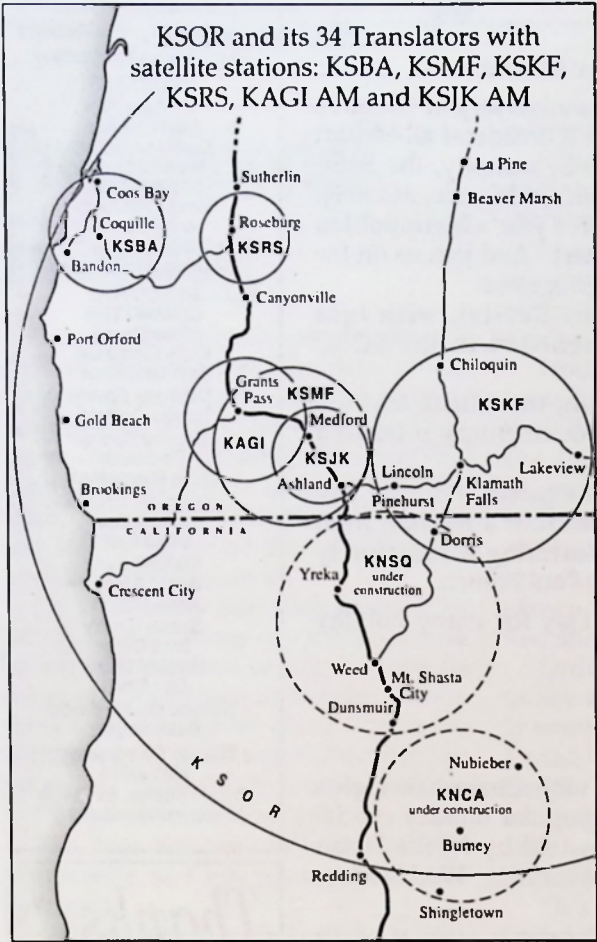
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Grants Pass .....	88.9		

CLASSICS &

KSOR		Monday	
90.1 FM	ASHLAND	5:00	Morning Edition 2:00
Dial positions for translator communities listed below		7:00	First Concert
		10:00	Bob and Bill
		12:00	News
		12:10	Siskiyou Music Hall 4:00
KSRS			4:30
91.5 FM	ROSEBURG		

Rhythm &

KSMF		Monday	
89.1 FM	ASHLAND	5:00	Morning Edition 9:00
KSBA		9:00	Open Air
		3:00	Marian McPartland's Piano Jazz (Fridays)
		4:00	All Things Considered
		6:30	The Jefferson Daily
KSKF		7:00	Echoes 9:30
90.9 FM	KLAMATH FALLS		
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News & In

KSJK		Monday	
1230 AM	TALENT	5:00	BBC Newshour
		6:00	Morning Edition
		10:00	Monitoradio 1:3
		11:00	Talk of the Nation 2:0
		1:00	Talk of the Town (Mondays) 2:0
			Soundprint (Tuesdays) 3:0
			Crossroads (Wednesdays) 4:3
			Living on Earth (Thursdays) 5:0



# NEWS

Through Friday		Saturday	Sunday
ITT's Mozartwoche (Mondays) Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered 6:30 Marketplace 7:00 State Farm Music Hall	6:00 Weekend Edition 8:00 First Concert 10:30 Metropolitan Opera 2:00 International Music Series 4:00 All Things Considered 5:00 State Farm Music Hall	6:00 Weekend Edition 8:00 Millennium of Music 9:30 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 Pipedreams 7:00 State Farm Music Hall

# News

Through Friday		Saturday	Sunday
Milky Way Starlight Theater (Mondays) Loe Frank (Tuesdays) Selected Shorts (Wednesdays) Lee Show (Thursdays) Soundplay (Fridays) Ken Nordine's Word Jazz	10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) American Jazz Radio Festival (Thursdays) Riverwalk (Fridays) 11:00 Vintage Jazz (Fridays) 12:00 Jazz (Thursdays)	6:00 Weekend Edition 10:00 Car Talk 11:00 Jazz Revisited 11:30 Open Air 1:00 AfroPop Worldwide 2:00 World Beat 5:00 All Things Considered 6:00 Whad'Ya Know? 8:00 The Grateful Dead Hour 9:00 BluesStage 10:00 The Blues Show	6:00 Weekend Edition 9:00 Mountain Stage 11:00 The Thistle and Shamrock 12:00 The Folk Show 4:00 New Dimensions 5:00 All Things Considered 6:00 Possible Musics I 8:00 Music from the Hearts of Space 9:00 New Sounds 10:00 Possible Musics II

# Information

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens The Jefferson Daily All Things Considered	6:30 Marketplace 7:00 MacNeil-Lehrer Newshour 8:00 BBC Newshour 9:00 Pacifica News 9:30 All Things Considered 11:00 Sign-off	6:00 Weekend Edition 11:00 Wha D'Ya Know 1:00 Milky Way Starlight Theatre 1:30 Horizons 2:00 Parents Journal 3:00 Soundprint 3:30 Talk of the Town 4:00 Car Talk 5:00 All Things Considered 6:00 Modern Times 8:00 All Things Considered 9:00 BBC News	6:00 Weekend Edition 10:00 Sound Money 11:00 Sunday Morning 2:00 El Sol Latino 8:00 All Things Considered 9:00 BBC News



## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01 and 8:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:37 a Marketplace Report

9:30 a Siskiyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

Dec 2 M BACH: Cantata No. 51

Dec 3 T KODALY: *Galanta Dances*

Dec 4 W CHOPIN: Ballade No. 1

Dec 5 Th VAUGHAN WILLIAMS:  
Variations on a Theme by  
Thomas Tallis

Dec 6 F CRUSELL: Clarinet Concerto  
No. 1

Dec 9 M PROKOFIEV: *Lt. Kije* Suite

Dec 10 T BEETHOVEN: Piano Sonata  
in E Minor, Op. 90

Dec 11 W DEBUSSY: Sonata for Flute,  
Viola and Harp

Dec 12 Th HAYDN: Symphony No. 6  
("Le Matin")

Dec 13 F DVORAK: *Czech Suite*

\*Dec 16 M BEETHOVEN: "Moonlight"  
Sonata

Dec 17 T GRIEG: *Holberg Suite*

Dec 18 W MENDELSSOHN: Incidental  
Music to *A Midsummer  
Night's Dream*

Dec 19 Th MOZART: Variations on "Ah  
vous dirai je Maman"

Dec 20 F BACH: Toccata and Fugue in  
E-flat

Dec 23 M WAGNER: *Siegfried Idyll*

Dec 24 T BRITTEN: A Ceremony of  
Carols

Dec 25 W Pre-empted by Christmas  
Specials

Dec 26 Th L. MOZART: "Toy" Symphony

Dec 27 F SCHUBERT: 3 Impromptus

Dec 30 M MOZART: Symphony No. 29  
in A

Dec 31 T MARTINU: Cello Sonata No. 3

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the  
Arts

12:10 p Siskiyou Music Hall with Russ Levin.

Featured Works (Begins at 2 p)

Dec 2 M HARRIS: Symphony No. 3

Dec 3 T BEETHOVEN: Piano

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## Volunteer Profile



Susan Mannheimer McCreary, host of *Jazz Monday* on KSMF, KSKF, and KSBA, loves, simply loves, jazz.

As a child growing up in upstate New York, Susan began playing the clarinet in the fourth grade "because there were no more flutes." Then, in the ninth grade, she began hearing jazz in the clubs in her home town of Glen Falls, New York, and never looked back.

In addition to studying jazz saxophone with J.D. Parran, Jr., Susan was a jazz radio host for WBAI in New York City, and has published articles on jazz in among other magazines, *Downbeat*. She considers jazz to be "African-American Classical Music," she says, "as proclaimed by Mingus, Ellington, and others."

Susan is a student at SOSC, majoring in English, and intends to earn a secondary teaching credential. She especially wants to teach in Douglas County, where she resides (and milks brown swiss cows) with her family.

"Oh yeah," she adds, "I love Joe Frank. And Andre Codrescu!"

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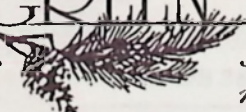
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- Concerto No. 4
- Dec 4 W RAMEAU: *Quam Dilecta*
- Dec 5 Th TCHAIKOVSKY: Symphony No. 6
- Dec 6 F ADAMS: *Fearful Symmetries*
- Dec 9 M STRAVINSKY: *Petrushka*
- Dec 10 T SIBELIUS: Symphony No. 2
- Dec 11 W HANDEL: Concerto Grosso, Op. 6, No. 1
- Dec 12 Th RAFF: Symphony No. 10
- Dec 13 F MOZART: Piano Concerto No. 14
- \*Dec 16 M BEETHOVEN: Symphony No. 6
- Dec 17 T BRAHMS: Violin Sonata No. 2
- Dec 18 W GRIEG: Four Norwegian Dances
- Dec 19 Th JANACEK: Sinfonietta
- Dec 20 F SCHUMANN: *Kreisleriana*
- Dec 23 M BACH: *Magnificat*
- Dec 24 T TCHAIKOVSKY: *Nutcracker* Ballet (excerpts)
- Dec 25 W Pre-empted by Christmas specials
- Dec 26 Th SUK: Serenade for Strings
- Dec 27 F HAYDN: Symphony No. 104 ("London")
- Dec 30 M MENDELSSOHN: Piano Concerto No. 1
- Dec 31 T IVES: Symphony No. 3

MONDAYS ONLY

2:00 p Mostly Mozart Mondays on Siskiyou Music Hall.

Leading up to the 200th anniversary of Mozart's death in December, Siskiyou Music Hall will be offering an afternoon of (mostly) Mozart every Monday, including broadcasts of *ITT's Mozartwoche* Mondays at 2:00 p, recorded in Mozart's birthplace, Salzburg, Austria.

Dec 2 Gerard Korsten and Milan Turkovic conducts the Chamber Ensemble of the Salzburg Mozartwoche three Divertimenti by Mozart: in F, K. 253, in D, K. 334, and in B-flat, K. 270.

Dec 9 John Elliot Gardiner conducts the English Baroque Soloists and the Monteverdi Choir in Mozart's Symphony No. 40 in G Minor, K. 440; and Mass in C Minor, K. 427.

Dec 16 Violinist Thomas Zehetmair and pianist Malcolm Frager perform six sonatas by Mozart.

Dec 23 The Hagen Quartet performs Mozart's String Quartets No. 15 in C Minor, K. 421 and No. 19 in C, K. 465 ("Dissonant"); and is joined by clarinetist Sabine Meyer in the Clarinet Quintet in A, K. 581.

Dec 30 In the Gala Final Concert of the 5th International Mozart Compe-

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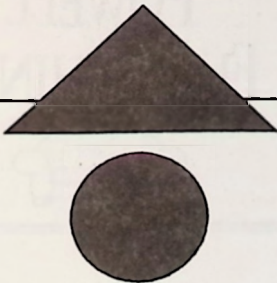




# The Guide Wins Design Award

The team that designs and produces *The Guide to the Arts* was recognized recently receiving a Gold SOAR Award in the category of Self-Promotion by Southern Oregon Advertising Professionals, the advertising club of Southern Oregon. Jefferson Public Radio extends its accolades to Mary Jo Heidrick, Art Director on *The Guide* for seven years, whose leadership has made *The Guide* a model which many public radio stations try to emulate.

In addition, recognition is due to David Ruppe of IMPAC Publications in Ashland who's responsible for production of the publication. The SOAR Awards were judged by the Sacramento Advertising Club in an attempt at objective evaluation. Our sincere thanks to Mary Jo and David for a job done creatively and with good spirit.




ometimes

you just need

to get away.



Beachcomb after a storm.

Watch a gray whale



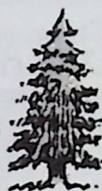
or a purple sunset.

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tion, Jorge Rotter conducts the Symphony Orchestra of the Salzburg Mozarteum and a cast of distinguished international soloists in a program of concert and concert arias.

## WEDNESDAY, DEC 25: CHRISTMAS SPECIALS

**8:30 a** **The 1991 St. Olaf's Christmas Special: Welcome All Wonders** Anton Armstrong conducts the St. Olaf College Choir in a program of holiday favorites.

**10:00 a** **Bob and Bill Christmas Day Music** Two hours of holiday music presented by Mr. Christianson and Mr. Morelock.

**Noon** **Handel's *Messiah*** A complete recorded performance featuring the Smithsonian Concerto Grosso, the University of Maryland Chorus, the Cathedral Choral Society, soloists Edith Mathis, James Bowman, Claes Hahnsjo, and Tom Krause, conducted by Antal Dorati.

**3:00 p** **Jonathan Winters' *A Christmas Carol*** A repeat of last year's most popular special, with America's foremost improvisatory comedian performing his unique adaptation of Dickens' classic tale.

## THURSDAY, DECEMBER 5

### The Mozart Bicentennial

Mozart died on this date in 1791, and this month we celebrate his life and music with a number of concerts. Join us today for the following special broadcasts:

**10:00 a** **Igor Kipnis, Fortepiano** Igor Kipnis performs an all-Mozart program, recorded Wednesday, October 16 in the SOSC Recital Hall.

**1:00 p** **Mozart: the Man, the Music, the Mystery** This exhaustive and fascinating documentary, produced by the CBC, was recorded on location in Salzburg, London, Vienna, Paris and Prague. We'll hear Mozart scholars, musicians such as Andras Schiff, Sandor Vegh, Yehudi Menuhin and Sir Georg Solti, and even Mozart himself (portrayed by actor Ronn Saroslak).

**8:00 p** **A Community *Requiem*** Live from the SOSC Recital Hall, a concert performance of Mozart's *Requiem* in D Minor, K. 626, and *Exultate. jubilate*, performed by a college and community choir, conducted by Dr. Paul French.

## FRIDAYS ONLY

**2:00 p** **The Chicago Symphony** Daniel Barenboim assumes the Music Director position for the CSO's 101st sea-

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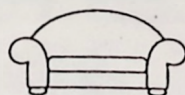
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son, succeeding Sir Georg Solli.

**Dec 6** James Levine conducts two sacred works by Mozart: the Mass in C Minor, K. 427, and the Requiem in D Minor, K. 626.

**Dec 13** Daniel Barenboim conducts the World Premiere of *Fanfare* by Shulamit Ran; the Piano Concerto No. 2 in A by Liszt, with soloist Alfred Brendel; and the World Premiere of the *Concerto Fantastique* for Orchestra by Ralph Shapey.

**Dec 20** CSO Assistant Conductor Michael Morgan conducts the *Carnival Overture*, Op. 92, and *Serenade in E Minor*, Op. 22 by Dvorak; the *Symphony No. 3* (in one movement) by Roy Harris; and *Schelomo* by Bloch, with cellist Wendy Warner.

**Dec 27** Daniel Barenboim conducts a program of concert favorites to ring in the New Year, including the Slavonic Dance, Op. 46, No. 8 by Dvořák; and the final movement of the *Symphony No. 9* by Beethoven.

4:00 p All Things Considered

4:30 p The Jefferson Daily

5:00 p All Things Considered

6:30 p Marketplace

The latest business news, hosted by Jim Angle.

7:00 p State Farm Music Hall

With hosts Peter Van De Graaff and Scott Kuiper.

2:00 p Sign Off

## Saturday

6:00 a Weekend Edition

8:00 a First Concert

Includes:

8:30 a Nature Notes with Frank Lang

9:00 a Calendar of the Arts

9:30 a Siskiyou Pass with Thomas Doty

10:30 a The Metropolitan Opera

**Dec 7** *Così fan tutte* by Mozart. Leopold Hager conducts, and the cast includes Carol Vaness, Delores Ziegler, Dawn Upshaw, Frank Lopardo, Richard Cowan, and Carlos Feller.

**Dec 14** *Die Entführung aus dem Serail* by Mozart. James Levine conducts and the cast includes Mariella Devia, Barbara Kilduff, Uwe Heilmann, Anthony Laciura,

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**Dec 21** *Idomeneo* by Mozart. James Levine conducts, and the cast includes Carol Vaness, Dawn Upshaw, and Suzanne Mentzer.

**Dec 28** *Alda* by Verdi. Rigo Saccani conducts, and the cast includes Stefania Toczyska, Lando Bartolini, James Morris, Paul Plishka, and Jeffrey Wells.

**2:00 p International Music Series**

**Dec 7** The King's Singers performs a program of madrigals from Italy, sacred and secular songs, and selections from their lighter repertoire.

**Dec 14** Hans Vonk conducts the Oslo Philharmonic in the Overture to *Tannhauser* by Wagner, and the Prelude for Violin and Orchestra by Alfred Janson, with soloist Arve Tellefson. And pianist Lelf Ove Andsnes performs the Sonata No. 1 in C Minor, Op. 4, and Preludes and Mazurkas by Chopin.

**Dec 21** Hans Vonk conducts the Oslo Philharmonic with pianist Jon Kimura Parker in the Piano Concerto in A Minor, Op. 16 by Grieg. We also hear various chamber musicians in recitals of works by Chopin, Mozart, and Peter Lindemann.

**Dec 28** Pianists Eva Knardahl, Hakon Austbo, and Reidun Askeland, cellist Aage Kvalbein, and violinist Ellse Batnes perform music by Barber, Mozart, Scriabin, Grieg, and Monty.

**4:00 p All Things Considered**

**5:00 p State Farm Music Hall**

**2:00 a Sign Off**

## Sunday

**6:00 a Weekend Edition**

**8:00 a Millenium of Music**

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

**9:30 a St. Paul Sunday Morning**

**Dec 1** The Amadeus Winds perform an all-Mozart program.

**Dec 8** The Cleveland Quartet performs string quartets by Mozart and Haydn.

**Dec 15** Pianist Andras Schiff performs an all-Mozart program.

**Dec 22** The vocal group Les Arts Florissants, conducted by William Christie, performs Christmas music by Marc-Antoine Charpentier.

**Dec 29** Bill McLaughlin conducts the Saint Paul Chamber Orchestra, in Mozart's Symphony No. 39 in E-flat, K. 543, and the Piano Concerto No. 20 in D Minor, K. 466, with pianist Richard Goode.

**11:00 a Siskiyou Music Hall**  
Classical music for your Sunday.

**2:00 p St. Louis Symphony**

**Dec 1** Leonard Slatkin conducts two works by Mozart: the Serenade No. 6 in D, K. 239, and the Piano Concerto No. 20 in D Minor, K. 466, with soloist Emanuel Ax; and the Symphony No. 4 in C Minor, Op. 43 by Shostakovich.

**Dec 8** Leonard Slatkin conducts *Turning* by Mark Phillips; *Der Schwanendreher* by Hindemith; the Symphony No. 36 in C, K. 425 ("Linz") by Mozart; and *The Pines of Rome* by Respighi.

**Dec 15** Leonard Slatkin conducts *Matho* by Gerard Brophy; the Mass No. 2 in G, D. 167 by Schubert; and the Piano Concerto No. 2 in G, Op. 44 by Tchaikovsky, with soloist Barry Douglas.

**Dec 22** Raymond Leppard conducts the *Scherzo capriccioso*, Op. 66 by Dvorak; the Cello Concerto No. 1 in E-flat, op. 107 by Shostakovich, with soloist Carter Brey; and the Symphony No. 3 in E-flat, Op. 97 ("Rhenish") by Schumann.

**Dec 29** Raymond Leppard conducts the *Mother Goose Suite* by Ravel; and *Variations on a Nursery Song*, Op. 25 by Dohnanyi, with pianist Malcolm Frager; and the Symphony No. 2 in E-flat, Op. 63 by Elgar.

**4:00 p All Things Considered**

**5:00 p America and the World**

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Holtelet, and produced by NPR.

**5:30 p Pipedreams**

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

**7:00 p State Farm Music Hall**

**2:00 a Sign Off**



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## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio, hosted by Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 9:00 a Open Air

A blend of jazz, world music, contemporary pop, new age, and blues. Includes:

9:30 a Ask Dr. Science

10:30 a Siskiyou Pass with Thomas Doty

12:00 n News and Weather

1:00 p Calendar of the Arts

2:01 p NPR News

3:01 p NPR News

## WEDNESDAY, DECEMBER 25

### A Rhythm & News Christmas

Join us for a host of holiday specials: lots of rhythm, and a little bit of news. Specials include:

### 9:00 a Winter Consort Winter Solstice Whole Earth Christmas Celebration

From New York's Cathedral of St. John the Divine, the Winter Consort is joined by the Dmitri Pokrovsky Singers and Celtic vocalist Noírin Ní Riain in a special holiday concert.

### 11:00 a A Jazz Piano Christmas 2

Tony Bennett hosts, and Ramsey Lewis is the highlighted guest as once again we've gathered some of America's finest keyboard talents to play the favorite holiday tunes. Other participants include Kenny Barron, Sir Roland Hanna and James Williams.

### 12:00 n Jonathan Winters' A Christmas Carol

America's foremost improvisational comedian with his version of Dickens' classic.

### 1:00 p Mistletoe Mix

A two-hour upbeat holiday celebration: Aretha sings "Winter Wonderland," Rockin' Dopsie rollicks through "Jingle Bells" and Aaron Neville does "The Christmas Song." This Christmas present is hosted by Boston D.J. James Isaacs.

### 9:00 p The Best Christmas Pageant Ever

SCTV's Andrea Martin reads this lively and hilarious story by Barbara Robinson. The Herdmans are absolutely the worst kids in the history of the world: they lie, steal, and smoke cigars. Still, no one is prepared when the Herdman kids invade church one day and decide to take over the annual Christmas pageant.



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## FRIDAYS ONLY

- 3:00 p** **Marian McPartland's Piano Jazz**  
**Dec 6** Shirley Horn is both great singer and gifted pianist, and here she sings "For All We Know," and joins Marian on "Sonny Moon for Two".
- Dec 13** Michael Moriarty is a noted actor, and also an excellent jazz pianist, taking a break here from his TV series *Law and Order* to visit with Marian.
- Dec 20** Amina Claudine Myers blends jazz and pop music, heavily influenced by gospel music and African spirituals.
- Dec 27** Benny Carter is a renowned bandleader, composer, alto saxophonist and trumpeter. Here he teams up with Marian on "When Lights Are Low," and "Far Away."

- 4:00 p** **All Things Considered**
- 6:30 p** **The Jefferson Daily**
- 7:00 p** **Echoes**  
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.
- 9:00 p** **Siskiyou Pass, with Thomas Doty**

## MONDAYS

- 9:02 p** **Milky Way Starlight Theatre**  
Richard Moeschl, Traci Ann Batchelder and Brian Parkins explore the human side of astronomy. Stories, dramatizations, and what you can see in the sky each week.
- 9:30 p** **Ken Nordine's Word Jazz**  
One of the most famous voices in radio takes you on a weekly word jam.

## TUESDAYS

- 9:02 p** **Joe Frank**  
This Los Angeles-based post modern storyteller's weekly foray into the weirdness of life in the Nineties.

## WEDNESDAY, DECEMBER 4

- 9:00 p** **Chanukah Lights 2**  
NPR's Susan Stamberg and Murray Horwitz share Jewish holiday lore in this joyous sequel to last season's program. They'll read stories by Shalom Aleichem, Isaac Bashevis Singer, Faye Moskowitz, and a hilarious rendition of "A Visit from St. Nicholas."

## WEDNESDAYS

- 9:02 p** **Selected Shorts**  
The return of this popular program which features well-known stage and screen actors interpreting contemporary short stories.
- Dec 4** Pre-empted by Chanukah Special
- Dec 11** Malachy McCourt reads "The Drunkard" by Frank O'Connor; and Harris Yulin reads "Nights in the Garden of Spain" by Gina Berriault.
- Dec 18** Rochelle Oliver reads Mark

O'Donnell's story "Schoolyard Confidential"; and Fritz Weaver reads "The Road from Colonus" by E.M. Forster.

**Dec 25** Pre-empted by Christmas Specials.

## THURSDAYS

- 9:02 p** **Le Show**  
Satirist Harry Shearer bites every hand that feeds him.

## FRIDAYS

- 9:02 p** **Soundplay**  
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.
- Dec 6** **Radio Play (No. 1)** by Peter Handke. This radio playwright is preoccupied with linguistic experimentation and an exploration of the meaning of language itself.
- Dec 13** **Houses** by Jurgen Becker. This play explores the varied and often contradictory feelings people have about the suburban houses, condos, and apartments in which they live.
- Dec 20** **Centropolis** by Walter Adler. In its science fiction, 1984-like future, the State, a.k.a. Centropolis, has solved all the problems and is bioengineering a triumph over death itself. Actors are hired to play the part of the public and of government officials; leaving the inner workings of government to proceed independent of public scrutiny.
- Dec 27** **The Tribune** by Mauricio Kagel. A crazy and disturbing collage of over 500 thoughts and key phrases of various public speeches by heads of state from all over the world.

**10:00 p** **Ask Dr. Science**

**10:02 p** **Jazz**  
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Thursdays begin with live performances on the *American Jazz Radio Festival* and Fridays are devoted to vintage jazz, beginning at 10:02 with *Riverwalk: Live from the Landing*.

## THURSDAYS

- 10:02 p** **The American Jazz Radio Festival**
- Dec 5** The Billy Taylor Trio and the Juilliard String Quartet premiere "Homage," a Taylor composition.
- Dec 12** This week, the top performances from the 1991 Thelonius Monk Jazz Saxophone Competition, held in Washington in late November.
- Dec 19** Two tenor saxophone giants: Johnny Griffin and Von Freeman.
- Dec 26** The Classical Jazz Orchestra at Lincoln Center presents the Ellington/Strayhorn arrangement of Tchaikovsky's *The Nutcracker*, as well as *The Queen's Suite* and



six Ellington blues numbers.

## FRIDAYS

**10:02 p Riverwalk: Live from the Landing**  
End your week with some toe-tapping traditional jazz, featuring the Jim Cullum Jazz Band and guest artists in performances of jazz classics.

**2:00 a Sign Off**

## Saturday

**6:00 a Weekend Edition**

**10:00 a Car Talk**  
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

**11:00 a Jazz Revisited**

**11:30 a Open Air**

**1:00 p AfroPop Worldwide**

Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

**2:00 p World Beat**

Host Thom Little with reggae, Afro-pop, soca, you name it.

**5:00 p All Things Considered**

**6:00 p Wha D'Ya Know?**

Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...

**8:00 p The Grateful Dead Hour**

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

**9:00 p BluesStage**

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

**Dec 7** This special hour is dedicated to 1991 *BluesStage* discoveries, including Ester Jones, Michael Hill and Bluesland, and the blues duo Satan and Adam.

**Dec 14** Rock and roll pioneer Bo Diddley returns to *BluesStage* in an exclusive performance at New York City's Marquee.

**Dec 21** Two guitarists this week: Robben Ford and Philip Walker.

**Dec 28** Another visit to the Chicago blues club Cubby Bear, for performances by the Mellow Fellows and guitar master Lonnie Mack.

**10:00 p The Blues Show**

Your hosts are Peter Gaulke, Curt

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## DECEMBER 21

**10:00 p The Annual Christmas Blues Show**  
We always hear about having the blues during the holidays. Here's how to cure the holiday blues: Join Peter Gaulke and Lars Svendsgaard as they team up to bring all the Christmas blues and R&B known to their combined record libraries. They promise not to play all 86 versions of "Merry Christmas Baby," but classics by Little Esther, Lightnin' Hopkins, Chicagoan Lefty Dizz, Big Maybelle, Louis Armstrong reciting "The Night Before Christmas," and much more.

**2:00 a Sign Off**

## Sunday

**6:00 a Weekend Edition**

**9:00 a Mountain Stage**

Larry Groce returns to Jefferson Public Radio with his weekly program of live music. The music ranges from Zydeco, gospel, blues, and Caribbean music to American traditional, pop and rock.

**11:00 a The Thistle and Shamrock**

Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

**12:00 n The Folk Show**

Keri Green is your host.

**4:00 p New Dimensions**

**Dec 1 Images of the Black Madonna,** with China Galland Galland travelled to India, Nepal, Texas, Poland, Switzerland and Yugoslavia seeking a personally meaningful image and understanding of the divine.

**Dec 8 Grief Man, with Lon Elmer** Grief is a common part of every human life, according to Elmer, and it is often not acknowledged or dealt with wisely.

**Dec 15 The Power of Play, With Lucia Capacchione** This dialogue invites your inner child to come out and play.

**Dec 22 Treasures in the Shadow, with Connie Zweig and Jersmlah Abrams** These two authors tell us how we can benefit from discovering and releasing the "treasure house of qualities and behaviors" in the unacknowledged depths of our own being.

**Dec 29 Return to the Sacred, with Father Bede Griffiths** Father Bede is a Benedictine Monk who also leads an ashram in South India.

**5:00 p All Things Considered**

**6:00 p Possible Musics**

**8:00 p Music from the Hearts of Space**

**9:00 p New Sounds**

John Schaefer explores the exciting territory of music that falls outside the standard categories of jazz, folk, classical.

**10:00 p Possible Musics II**

**2:00 a Sign Off**

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# News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

## Monday through Friday

- 5:00 a BBC Newshour**  
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitorradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**  
NPR's new daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**  
Discussions and Interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.  
**TUESDAY: Soundprint**  
American Public radio's weekly documentary series. Repeat of Saturday's program.  
**WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.  
**THURSDAY: Living on Earth**  
**FRIDAY: Magnificent Obsession: True Stories of Recovery**  
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitorradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**  
Bob Davy, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**  
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**  
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.

- 8:00 p BBC Newshour**  
**9:00 p Pacifica News**  
**9:30 p All Things Considered**  
A repeat of the 5:00 p broadcast.

## Saturdays

- 6:00 a Weekend Edition**  
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**  
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**  
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**  
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**  
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**  
Discussions and Interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**  
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**  
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

## Sundays

- 6:00 a Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 a Sound Money**  
Bob Potter's investment advice.
- 11:00 a CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**  
The latest news from NPR.
- 9:00 p BBC News**
- 12:00 m Sign Off**



al that begins with a shapeless mass and proceeds through a complex set of transformations. One works with the most basic elements, earth, fire, and water, to achieve a magical change from soft plastic clay to stone-like durability. One hand, one brain, one heart carry the piece from beginning to end. The potter also senses, even in the beginning, that this process is capable of requiring and rewarding total dedication and self-discipline that inspires long hours of work and practice, not unlike a musician or an athlete, all combined to gain an expressive fluidity that brings the clay vessel alive. Motivation is also fairly clearly defined from the start. The temptations and rumors of lavish life styles or notoriety hardly abound when one discusses ceramics as a career. The *raison d'être* for the potter instead circulates around the potential for a profound expressiveness that is intimately related to the best of human sensitivities. The attraction of a solitary studio life creating objects that



*Marrion Telerski in front of her kiln*

are intended for participation in the public aspects of the consumers' lives becomes a consideration also. Pottery becomes a way of participating in the society that involves a focused singular effort pointed toward a publically accepted and appreciated expression of beauty and function. A potter who makes your coffee cup, or the baptismal bowl for your baby, or your dinner-plates, has achieved his need to create and participate and enhance the ritual of your life also. Pottery becomes a labor and a love.

How can an understanding and appreciation of pottery be gained? And how can this opportunity for sharing a long tradition that has remained vital today be realized? Perhaps the first step is to look at as much ceramic work as possible. Galleries and museums always offer a wide variety of clay objects, and recently a wide variety of other shops have begun to display and sell functional and sculptural clay objects. Viewing a large body of work, historical and contemporary, allows you to compare and contrast styles, skill levels, and expressive potential. Potters are always eager and willing to share their excitement and information about their craft and their creations. Talk to the people who have committed themselves to this material and its lifestyle. Studio visits are often welcomed by potters.

In the Rogue Valley, once a year, a unique situation occurs which will allow you to further confirm Read's observations about the relation of pottery to its society. The Clayfolk Annual Sale and Exhibition, in Poplar Square in Medford, December 5-8, will this year display the work of twenty-five potters dedicated to clay. Each will have a large body of his/her work for sale and display, and each potter will be available to talk about his/her work. Educational displays will also give you information about the potter and the process.

Most potters compare the opening of a kiln after the glaze firing to the supreme excitement built up in the anticipation of Christmas. In Japan, centuries ago, the opening of the kiln was a sacred event, the end of a process for which the fire is the final judgment. In this spirit we invite you to come and share in the viewing of the work of the clayfolk potters.

*Marian Telerski has worked as a production potter in the Rogue Valley since 1972. In her Talent studio she sells her work, does commissions and prepares for galleries and fairs.*

*Jim Romberg is an associate professor of ceramics at Southern Oregon State College and a producing studio potter working with functional and sculptural stoneware and Raku.*



## December 24

The third day of winter came  
and left us  
Much like the first day of spring;  
Beginning softly enough  
with an almost coastal sort of gray;  
Wrinkled clouds spawning  
wrinkled clouds, fired orange  
And biblical red mixed into  
the dark sides of a careless sky.  
Then the wind stopped and started  
and stopped again, finally  
stepping eastward;  
The trees became stately,  
the air turned still, and you  
rubbed one finger lightly across  
the dried petals of the yellow rose  
You so carefully placed in between  
the middle pages of your favorite book  
Our third or fourth day on the river.

## Turning Leaves

### I

The day you gave me the yellow  
and the turning yellow leaves,  
We spend a quiet afternoon;

### II

Both of us still so new  
to December and to the river  
We did not know exactly what to do.

### III

You, I think, had a passing thought  
that I might not be happy with the leaves,  
Their shapes, their colors or their sizes;

### IV

While I could only see young mountains  
climbing into winter, buck brush and October

### V

Falling into dark sage and the narrowing  
contours of old ridge lines.

—James Bowen

James Bowen (1932–1991) was a long-time member of the Southern Oregon State College English department. He received the 1990–91 Edinburgh Prize in Poetry for his book, *Three Seasons on the Feather River* (J.L. Dent & Sons Ltd. Edinburgh, Scotland, 1991) in which these two poems appear. He also wrote essays and drama; his play, *The House*, won the 1989 Edinburgh Drama Award.

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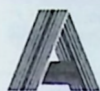
We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.



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Contact Paul Westhelle or Janice England (503) 552-6301



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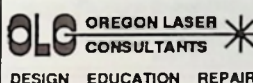
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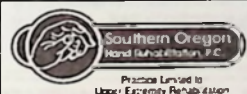
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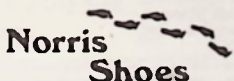
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## DID YOU KNOW?

Each week 40,000 people listen to  
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## Arts Events

### Guide Arts Events Deadlines:

February Issue: December 15

March Issue: January 15

For more information about arts  
events, listen to the  
Jefferson Public Radio  
Calendar of the Arts broadcast  
weekdays at 10 am and noon.

- 1 Concert: *Music Shall Untune the Skies*. Presented by the Siskiyou Singers, directed by Dave Marston at 8pm. Annual winter concert will feature two 20th Century works by American composers: *Old American Songs* by Aaron Copeland and *To Saint Cecilia* by Norman Dello Joio. Additional pieces will include works by Mozart and holiday songs. Tickets in advance at Cripple Creek Music, Ashland. Music Recital Hall  
Southern Oregon State College  
(503) 535-3759 Ashland.
- 1 thru 6 Exhibit: *European Art of the 19th Century: Rogue Valley Collections & Prints and Drawings from the Era of Mozart*. Part of the Mozart Festival at SOSOC. Museum hours: Tues.-Fri., 11am-5pm; Saturday, 1-5pm. Schneider Museum of Art  
Southern Oregon State College  
(503) 552-6245 Ashland.
- 1 thru 13 Exhibit: Diane Holland - large format, cibachrome photographs; Richard Kimelman - mixed media sculpture. Wiseman Gallery  
Rogue Community College  
(503) 479-5541 Grants Pass.
- 1 thru 14 Exhibit: *Patchwork of History*. Coos County Historical Museum  
(503) 269-0215 North Bend.
- 1 thru 14 Exhibit: Membership Show, various media. Grants Pass Museum of Art  
304 E. Park  
(503) 479-3290 Grants Pass.
- 1 thru 14 Theater: *You're a Good Man, Charlie Brown!* presented by The Linkville Players. Directed by Harry Lund this musical for the young and young at heart features Charlie Brown, Lucy, and the entire Peanuts gang. Fridays and Saturdays at 8pm. The Linkville Playhouse • 201 Main St.  
(503) 884-6782 Klamath Falls.
- 1 thru 23 Theater: *Gifts from the Heart*, presented by the Oregon Cabaret Theatre. The return of the Cabaret's own original holiday musical play created by William James Coyne and Karl Mansfield chronicles the tales of the Winslow family as the reminisce about precious family heirlooms.



Oregon Cabaret Theatre  
1st & Hargadine Streets  
(503) 488-2902 Ashland.

- 1 thru 24 Exhibit: Annual Christmas Collection, by gallery artists.  
Hanson Howard Gallery • 82 N. Main  
(503) 488-2562 Ashland.

- 1 thru 31 Exhibit: *Christmas Magic*: All Media All Arts.  
Hallie Brown Ford Gallery  
Umpqua Valley Arts Center  
(503) 672-2532 Roseburg.

- 1 thru 1991 Exhibits: Annual exhibits include Making Tracks: The Impact of Railroad in the Rogue Valley, HAN-NAH: *Pioneer Pottery on the Rogue*, and Jacksonville: *Boom Town to Home Town*.  
Museum hours: Tues.-Sun. 10am-5pm.  
The Jacksonville Museum of Southern Oregon History  
206 N. Fifth Street  
(503) 773-6536 Jacksonville.

- 1 thru 1991 Exhibit: *Centennial Sampler Part 2: Communications*  
Coos County Historical Museum.  
1-800-824-8486 North Bend.

- 1 thru 1991 Exhibit: *Centennial Sampler Part 3: Making a House a Home*.  
Coos County Historical Museum  
1-800-824-8486 North Bend.

- 1 thru 1/1 Deadline for submissions to Southern Oregon State College's journal, *West Wind Review*.  
*West Wind Review*  
Southern Oregon State College  
(503) 552-6181 Ashland.

- 3 thru 15 Theater: *The Star of Leonette*, a new play with original script, music and dance, presented at the Darkhorse Theatre 12/3-8 and 12/13-15. A magical island results from the encounter between a Danish mythology professor and Leonette, Queen of the Fairies. A healing, heart-opening, child-revealing experience for the holiday season.  
Darkhorse Theatre  
(503) 479-2825 Grants Pass.

- 5 & 6 Concert: Mozart's *Requiem*, a new edition performed by a college and community choir with orchestra and soloists, conducted by Dr. Paul French, at 8pm. Music Recital Hall  
Southern Oregon State College  
(503) 552-6101 Ashland.

- 5 thru 15 Theater: *The Best Christmas Pageant Ever*, presented by Rogue Music Theatre. Thurs-Sat at 7:30pm; Sundays 2:30pm.  
(503) 479-2559 Grants Pass.

- 5 thru 8 Crafts Fair: Clayfolk Faire  
Poplar Square Medford.

- 7 Concert: Rogue Valley Chorale Christmas Concert at 8pm. Tickets available at the Britt Box Office.  
(503) 779-0847

H.D. Sumner, D.V.M.

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#### NEWS FUND

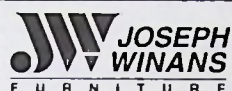
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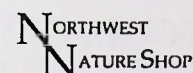
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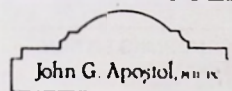
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Coos Head Food Store  
1960 Sherman Ave.  
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#### STAR DATE

Northwest Nature Shop  
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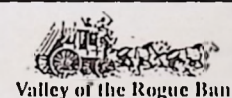
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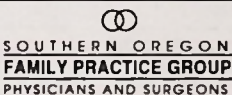
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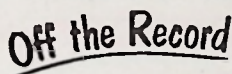
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#### KSMF - ALL THINGS CONSIDERED



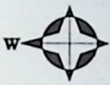

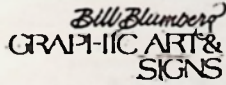
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#### KSBA - MORNING EDITION

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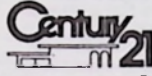




	<b>KSMF - ALL THINGS CONSIDERED</b> Subway Sandwiches & Salads Locations in Medford, Ashland, White City and Klamath Falls
Debra Gordon, M.D.  Specializing in Classical Homeopathy	<b>KSMF - WEEKEND EDITION</b> Debra Gordon, M.D. 1605 Siskiyou Blvd. Ashland, Oregon 488-2022
	<b>KSMF - ASK DR. SCIENCE</b> Cafe 24 2510 Highway 66 Ashland, Oregon 97520 488-0111
<b>STAR DATE</b>	
<b>The Allen Johnson Family of Ashland</b>	
<b>OREGON OUTLOOK</b>	
<b>Cynthia Lord</b>	
	Colleen Curran, M.A. & M.E. Foster, Jr., Ph.D. 63 Bush Street Ashland, Oregon 488-0328
	<b>ALL THINGS CONSIDERED</b> West Main Rentals & Sales Medford, 773-7323 & 779-6966 Brookings, 469-9405 Crescent City, (707) 464-3649
	<b>KSBA - ALL THINGS CONSIDERED</b> Checkerberry's Flowers & Gifts Downtown Coos Bay, Oregon 269-5312
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<b>Dr. Bob Ruston</b> Chiropractor	<b>KSBA - NEW DIMENSIONS</b> Dr. Bob Ruston, Chiropractor P.O. Box 494, Myrtle Point, Oregon 572-5103 • Bandon: 347-9817
<b>Frank R. Alley, III</b> ATTORNEY AT LAW	<b>KSJK - BBC WORLD NEWS</b> Frank R. Alley, III, Attorney at Law 705 W. Tenth Street / P.O. Box 1746 Medford, Oregon 97501 779-4075
<b>THE FRAME</b> 	<b>KSBA - MARIAN MCPARTLAND</b> The Frame Shop 171 S. Broadway Coos Bay, Oregon 269-2615
<b>Second Street Foreign Car Service</b>	<b>KSBA - CAR TALK</b> Second Street Foreign Car Service 801 S. Second Street Coos Bay, Oregon 267-6701
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	<b>KSBA - MORNING EDITION</b> Bill Blumberg Graphic Art & Signs North Bend, Oregon 759-4101
<b>Kimball, Dixon &amp; Company</b> Certified Public Accountants	<b>KSJK - MARKETPLACE</b> Kimball, Dixon & Company Certified Public Accountants 517 W. 10th Street, Medford, Oregon 97501 773-2214
<b>Pacific Spine &amp; Pain Center</b>	<b>KSOR - MORNING EDITION</b> Pacific Spine & Pain Center 1801 Highway 99 North Ashland, Oregon 97520 482-5515

- 7 & 8 Crafts Fair: Christmas Fest**, in two locations; Garden Valley Center - Sat 9am-9pm; Umpqua Valley Arts Center - Sat 10am-6pm, Sun 10am-5pm. Artists will be demonstrating their crafts as well as selling their work. (503) 672-2532 **Roseburg.**
- 8 Concert: Handel's Messiah** at 3pm. Jacoby Auditorium Umpqua Community College (503) 440-4600 **Roseburg.**
- 8 Concert: Annual Christmas Concert** presented by the Klamath Choral Community Choir at 3pm. Musical selections to include Handel's Messiah as well as other Christmas selections. Ross Ragland Theatre (503) 882-2206 **Klamath Falls.**
- 10 Concert: The Pioneer Brass Christmas Performance** at 7:30pm. College of the Siskiyou Theater (916) 938-4461 **Weed.**
- 11 thru 22 Theater: The Best Christmas Pageant Ever**, presented by Umpqua Community Actors Theater. Evening performances Wednesday-Saturday at 8pm; Matinee performances Sunday 12/15 & 12/22 at 2pm. Betty Long Unruh Theatre 1614 W. Harvard Blvd. (503) 673-2125 **Roseburg.**
- 12 thru 1/24 Exhibit: Roy Setziol; Wood Sculpture.** Opening reception 12/12 at 7pm. Tuesday-Friday, 11am-5pm; Saturday, 1-5pm. Closed 12/21 - 1/7/92 for the holidays. Schneider Museum of Art Southern Oregon State College (503) 552-6245 **Ashland.**
- 13 & 14 Theater: Candy Cane Christmas Revue**, presented by the Chetco Players at 8pm. (503) 469-4696 **Brookings.**
- 13 & 14 Concert: Candlelight Baroque Concert**, 8pm. Reception following. Sacred Heart Catholic Church **Medford.**
- 13 & 14 Crafts Fair: Christmas Crafts Fair** featuring high quality jewelry, stained glass, pottery, natural fiber clothing, blown glass, etc. by local craftspeople. Friday, 10am-8pm; Sat., 10am-6pm. Shakespeare's Great Hall Main St between Pioneer & Oak **Ashland.**
- 13 Presentation: Dinner and musical; Christmas in Jolly Olde England** at 6:30pm. Campus Center Cafeteria Umpqua Community College (503) 440-4600 **Roseburg.**
- 13 Concert: The Swing Beans** at 7:30pm. Acoustic 30's and 40's swing and jazz on guitar, mandolin, violin, and bass as part of Fall Folk Music Concert Series. Umpqua Valley Arts Center 1624 W. Harvard (503) 673-9759 **Roseburg.**



- 13 thru 15 Theater: *Amahl and the Night Visitors*.  
Bandon Playhouse Bandon.
- 14 Concert: *Sounds of Christmas*: Organ & Brass at 12pm.  
Egyptian Theatre Coos Bay.
- 14 Concert: The John Nilsen Ensemble, in connection with the release of John Nilsen's CD/cassette titled, *A Midnight Clear*, music of Christmas. John Nilsen - keyboards/guitars, Rob Thomas - bass/violin, Jason Moore - percussion at 8pm.  
South Medford High School Auditorium Medford.
- 15 Concert: Annual Christmas Concert presented by The Canterbury Bell Ringers Community Handbell Choir at 7pm. Music will include a variety of sacred and secular Christmas handbell music.  
First Presbyterian Church (503) 882-0881 Klamath Falls.
- 16 Storytelling: *Mr Pickwick's Stories for a Christmas Evening* at 7pm. Sponsored by UVAA and the Timber Industry. Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 19 Exhibits: Monthly Third Thursday Art Gallery Tour, 5-7pm, at participating Roseburg art galleries/studios.  
Roseburg Town Center (503) 672-1577 Roseburg.
- 20 Concert: Candlelight Baroque Concert, 8pm. Reception following.  
Newman United Methodist Church Grants Pass.
- 20 Concert: John Doan's *Victorian Christmas* at 8pm. Sponsored by Jefferson Public Radio. Take a trip back in time to a simpler era to experience the charm and joy of Christmas in a Victorian parlor. Narada Recording artist, John Doan, plays 15 turn-of-the-century authentic stringed instruments and presents a series of slides illustrating Victorian Christmas customs. Music Recital Hall Southern Oregon State College (503) 552-6301 Ashland.
- 21 Concert: Candlelight Baroque Concert, 8pm. Reception following.  
First Methodist Church Ashland.
- 21 Concert: John Doan's *Victorian Christmas* at 8pm, co-sponsored by The Shasta College Fine Arts Division and Jefferson Public Radio. Take a trip back in time to a simpler era to experience the charm and joy of Christmas in a Victorian parlor. Narada Recording artist, John Doan, plays 15 turn-of-the-century authentic stringed instruments and presents a series of slides illustrating Victorian Christmas customs. Shasta College Theater (916) 225-4807 Redding.

 <p><b>FAMILY CHIROPRACTIC CENTERS</b></p>	<p><b>NEW DIMENSIONS</b> Dr. John P. Hurd Chiropractic Physician Ashland, 482-1455 Klamath Falls, 884-1733</p>
<p>Richard Wagner Joyce Ward Tom Giordano</p>	<p><b>NEW DIMENSIONS</b> Architects &amp; Planners 349 East Main, Suite 4 Ashland, Oregon 482-5482</p>
 <p>A division of <b>CSC INC.</b></p>	<p><b>NEWS FUND</b> Medford Steel &amp; Medford Blow Pipe P.O. Box 1588 Medford, Oregon 779-1970</p>
<p>the <b>web-sters</b> inc.</p> 	<p><b>NEW DIMENSIONS</b> Web-sters 10 Guanajuato Way Ashland, Oregon 482-9801</p>
 <p><b>Harvest Book Shoppe</b></p>	<p><b>KSBA - THISTLE AND SHAMROCK</b> Harvest Book Shoppe 307 Central Coos Bay, Oregon 267-5824</p>
<p>FOSS, WHITTY <b>LITTLEFIELD &amp; MCDANIEL</b> ATTORNEYS AT LAW</p>	<p><b>KSBA - ALL THINGS CONSIDERED</b> Foss, Whitty, Littlefield &amp; McDaniel P.O. Box 1120 Coos Bay, Oregon 267-2156 / FAX 269-0839</p>
 <p><b>MAIN STREET REALTY</b></p>	<p><b>KSMF - MORNING EDITION</b> Leslie Below, Sales Associate Main Street Realty Ashland, Oregon 488-2121 / Residence 488-2518</p>
<p>Peter Sage <b>SHEARSON LEHMAN BROTHERS</b></p>	<p><b>KSJK - MARKETPLACE</b> Peter Sage, Financial Consultant 300 West Main Street Medford, Oregon 97501 • 779-5010 452-7960 (Oregon) / 547-1714 (out of state)</p>
<p><b>Kellum Brothers Karpel Kompany</b></p>	<p><b>NEWS FUND</b> Kellum Brothers Karpel Kompany 350 S. Riverside Ave. Medford, Oregon 97501 776-3352</p>
<p><b>La Burrita</b></p>	<p><b>KSJK - EL SOL LATINO</b> La Bunita, Mexican Food Products Inc. 4775 Table Rock Road Medford, Oregon 97501 664-3316</p>
 <p><b>OREGON ART &amp; FRAME, INC.</b> CUSTOM FRAMING - ART SUPPLIES</p>	<p><b>KSBA - WEEKEND EDITION</b> Oregon Art and Frame, Inc. 580 Kingwood Coos Bay, Oregon 97420 269-1568</p>
<p><b>HARDIN OPTICAL COMPANY</b></p>	<p><b>ALL THINGS CONSIDERED</b> Hardin Optical Company 1320 Oregon Ave., P.O. Box 219 Bandon, Oregon 97411 347-9467</p>
<p><b>Meyerding SURGICAL ASSOCIATES</b></p>	<p><b>KSMF - ALL THINGS CONSIDERED</b> Drs. Eugene Meyerding &amp; Elliott Meyerding 2931 Doctors Park Drive Medford, Oregon 97504 773-3248</p>
<p><b>ComputerLand</b> BUSINESS TO BUSINESS PERSON TO PERSON</p>	<p><b>ALL THINGS CONSIDERED</b> Computerland 707 Medford Shopping Center Medford, Oregon 776-2939</p>
	<p><b>KSBA - ALL THINGS CONSIDERED</b> Cone 9 - Cookware - Espresso Bar Mon-Fri 9-9 • Sat 9-6 • Sun 12-5 Pony Village, North Bend, Oregon 756-4535</p>
<p><b>C.K. Tiffin's</b></p>	<p><b>NEW DIMENSIONS</b> A Natural Food Restaurant 226 East Main Street Medford, Oregon 779-0480</p>

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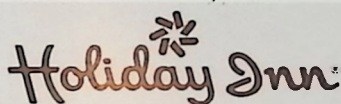




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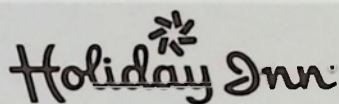
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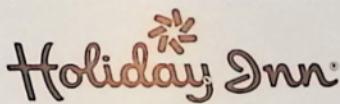
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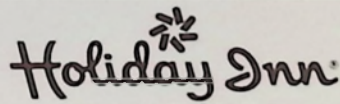
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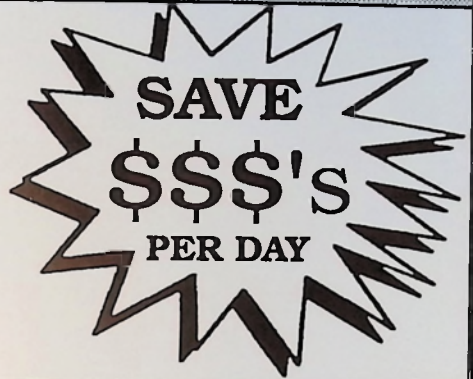


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